

# ECCE QUOMODO

for Unaccompanied Chorus and SATB Quartet

David R. Holsinger

Manuscript Score

Original Size: 8.5" x 11"

# **ECCE QUOMODO**

**ON A MOTET OF JACOB HANDL [1550-1591]**

**for unaccompanied chorus and SATB quartet**

**DAVID R. HOLSINGER**

# ECCE QUOMODO on a motet of Jacob Handl [1550-1591]

A

CR. 6" CR. 5" CR. 4" CR. 3" CR. 10" CR. 4"

**SOP.** DIVISI 3 (ppp) (p) (f) 3. mm-mā-mā-mō-mEE- SUB. pp mm-mā-mā-mō-mEE-

**ALTO** DIVISI 3 (ppp) 1. (pp) 2. (mp) 3. mm-mā-mā-mō-mEE- (p) (f)

\* AD. LIB. INDIVIDUAL ALTERNATION OF SYLLABLES - INDIVIDUAL BREATHING.

CR. 4" CR. 5" CR. 4" CR. 1" CR. 4" CR. 2" CR. 4" CR. 1"

**SOP.** (pp) 3. des-dā-dō-dā- mo- TUR

**ALT.** 3. (pp) (mf) mm-mā-mā-mō-mEE- (pp) (p) (f) (mf)

**TN.** (pp) (f) (p) (f) (mf) des-dā-dō-dā- mo- quo- do-

\* SUSTAIN SYLLABLES

\*\* AD. LIB. ALTERNATION OF SYLLABLES AT EVER-INCREASING TEMPI



**B**

CH. 3" CH. 2½" CH. 2" CH. 1" CH. B" (♩ = CH 55) CH. 3"

SOP. (p) (f) (sf) 3 S: dee-dā-dō-dā- (f) A: mī-mā-mē-mō-mEE- (f) T: mī-mā-mē-mō-mEE- (f) B: dee-dā-dō-dā- (f)

ALTO div. 3 (p) (f) (sf) 3 (mf) (sf) 3 JU-STUS! (sf) (mf) (mp)

TN. (p) (f) (sf) 3 (mf) (sf) 3 (mp)

BS. (p) (f) (sf) 3 (mf) (sf) 3 (mp)

\* SUSTAIN SYLLABLES \* AD. LIB. ALTERNATION OF SYLLABLES AT EVER-INCREASING TEMPI

**C**

CH. 4"

ALTOS: (mp) (f) (mp) mī-mā-mē-mō-mEE- \*

QUARTET (SATB) (mf) EC- CE, QUO- MO- DO MO- RI- TUR JU- STUS. ET NE- MO FER- CI- AT COR- DE,

IN THE STYLE OF THE LATE 16TH CENTURY MOTET

\* AD. LIB. INDIVIDUAL ALTERATION OF SYLLABLES

CH. 2" CH. 3" CH. 2" CH. 2" CH. 2" CH. 2+" CH. 8" (♩ = CR. 55)

SOP. *div. 3* 1. 2. 3. (p) (f) *"ET NEMO PERCIPIT CORDE -"* *"ET NEMO PERCIPIT CORDE -"*

ALTO *div. 2* (p) (f) *"ET NEMO PERCIPIT CORDE -"* *"ET NEMO PERCIPIT CORDE -"* (f)

TN. *div. 2* (pp) (f) *"ET NEMO PERCIPIT CORDE -"* (pp)

\* AD. LIB. REPETITION OF LATIN TEXT ON GIVEN PITCH TIL CUT-OFF.

CR. 5" CR. 2" [D] (♩ = CR. 48)

ALTOS (div. 2) (3/4) RH (ppp) (ppp)

TENOR (div. 2) (3/4) RH (ppp) (ppp)

BASSES (3/4) RH (ppp) (ppp)

VI- RI JU- RI JU- STI TOL- VI- (div. 2) (1.) (pp) VI-



SOP.  
(div.2)

ALTO  
(div.2)

TN.  
(div.2)

BASS  
(div.2)

VI- RI JU- STI TOL- LUN- TUR ET

VI- RI JU- STI TOL- LUN-

STI TOL- LUN- TUR TOL- LUN- TUR

STI TOL- LUN- TUR

VI- RI ET NE- MO

LUN- TUR A FA- CI- E IN- I- QUI-

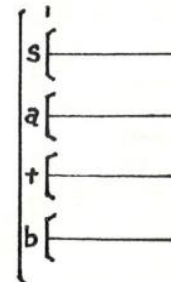
RI JU- STI TOL- LUN- TUR ET NE- MO CON-SI- DE-

VI- RI JU- STI TOL- LUN- TUR ET NE-

VI- RI JU- STI TOL- LUN- TUR

\*QUARTET:

\*DECLAMATORY SPEECH. DISTANCE ABOVE OR BELOW MID-RANGE LINE INDICATES APPROXIMATE VOICE INFLECTION.



SOP.  
(div. 2)

ALTO  
(div. 2)

TENOR  
(div. 2)

BASS  
(div. 2)

QUAR.

NE- MO CON-SI- DE- RAT A FA- CI- E IN- I- QUI- TA- TIS SUB-  
TUR ET NE- MO CON- SI- DE- RAT A FA- CI- E  
ET NE- MO CON- SI- DE- RAT VI- RI ET NE- MO CON-SI-  
TA- TIS SUB- LA- TUS SUB- LA- TUS EST JUS-  
RAT A FA- CI- E IN- I- QUI- TA- TIS SUB- LA- TUS  
MO CON-SI- DE- RAT A FA- CI- E IN- I- QUI- TA- TIS  
ET NE- MO CON- SI- DE- RAT A FA- CI- E IN- I-

(mf) com-plaint MUR-MUR  
LA-MENT (mf) GRUM-BLE MOAN  
WHAIL (mf) MUT-TER MOAN  
PLAINT (mf) GROAN  
WHIM-PER (mp) WHINE (mp) (f) SCREAM!  
(f) CRY (f) HOWL (f)  
Sigh (f)



6



CRESC. — — — — —

(mf)

[F] (♩ = CR. 96)

SOP.  
(div. 2.)ALTO  
(div. 2.)TN.  
(div. 2.)BASS  
(div. 2.)

QUAR.

Musical score for Soprano, Alto, Tenor, Bass, and Quartet. The score is divided into two systems. The first system contains the vocal parts, and the second system contains the quartet parts. The lyrics are in Latin and English.

**Vocal Parts:**

- Soprano (SOP.):** TUS JUS- TUS IN PA- CE ET E- RIT IN PA- CE
- Alto (ALTO):** VI- RI JU- STI EST JUS- STUS ET E- RIT IN PA- CE
- Tenor (TN.):** TUS EST JUS- TUS IN PA- CE. AH ET E- RIT IN PA- CE
- Bass (BASS):** TUS EST JUS- TUS IN PA- CE. AH ET E- RIT IN PA- CE

**Quartet (QUAR.):**

- Soprano (S):** PER- ISH CON-SI-DER THE RIGHT-EOUS MAN!
- Alto (A):** PIPE LA-MENT CON-SI-DER THE RIGHT-EOUS MAN!
- Tenor (T):** LA-MENT CON-SI-DER THE RIGHT-EOUS MAN!
- Bass (B):** CON-SI-DER THE RIGHT-EOUS MAN!

**Dynamic markings:** (mf), (f), (22), (9/8), (5/8), (9/8), (9/8), (f).

CA. 4" CA. 5"

Sop. ME-MO- RI-A

AL. ME-MO- RI-A

TN. ME-MO- RI-A

BS. ME-MO- RI-A

mm  
(Sub. pp)

Sop. \* "IN PACE MEMORIA..."  
(pp)

QUARTET

(♩ = CA. 96)

S. ET E-RIT IN PA-CE  
(mf)

A. (mf) ET E-RIT IN PA-CE ME-MO-

T. ET E-RIT IN PA-CE ME-MO-RI-A E-

B. (mf) ET E-RIT IN PA-CE ME-MO-RI-A E-IUS.

\* AD. LIB. INDIVIDUAL HIGH SUSTAINED PITCH  
WITH INDIVIDUAL REPETITION OF LATIN  
TEXT AT MULTIPLE RHYTHMS AND TEMPI

CF. 3" CF. 2" CF. 3" CF. 3" CF. 3"

Sop. **\*\*** (pp)

Bs. (pp)

ALTO (pp)

S ME-MO-RI-A E-IUS. **\*** MM-MĀ-MĀ-MŌ-MĒE- (Sub. mp) (pp)

A RI-A E-IUS. **\*** MM-MĀ-MĀ-MŌ-MĒE- (Sub. mp) (pp)

T IUS. **\*** MM-MĀ-MĀ-MŌ-MĒE- (Sub. mp) (pp)

B **\*** MM-MĀ-MĀ-MŌ-MĒE- (Sub. mp) (pp)

**\*** AD. LIB. INDIVIDUAL ALTERNATION OF SYLLABLES

**\*\*** AD. LIB. INDIVIDUAL GLISSANDI ON CONTINUED REPETITION OF LATIN TEXT TO HIGHEST, TINIEST, SOFTEST PITCH POSSIBLE.



**\*\* AD. LIB. INDIVIDUAL EXPANDING  
PITCH- WAVER ON FINAL SYLLABLE.**

**QUARTET**  
(SATB)

**10**

ALTOS  
(divisi 5)

(1.)\*  
(pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS

(2.)\*  
(pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS

(3.)\*  
(pp) IN PA-CE FAC- TUS EST

TENORS  
(divisi 5)

(1.)\*  
(pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS IN PA-CE FAC- TUS EST

(2.)\*  
(pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS

(3.)\*  
(pp) IN PA-CE FAC-

BASSES

E- IUS. (mf) EC- CE QUO- MO- DO MO- E-

QARR.

E- IUS. ET IN SI- ON HA- BI- TA- TI- O E- IUS. ET IN SI- ON HA- BI- TA- TI- O E-

\* CHOIR: AD. LIB. GRAD. CRESC. TO REHEARSAL LETTER **J**

\*\* BASSES: MAINTAIN DYNAMIC LEVEL







QUAR.

[illegible]

[K]

CR. 5"

SOPRANOS: CRESC. AT AN IN-  
CREASING RATE OF INDIVIDUAL  
REPETITION.

SOP.  
divisi  
12

[J]

ALTOS  
divisi 5

TENORS  
divisi 5

BS.

(f) IN PA-CE FAC-TUS EST LO-CUS E-IUS

(f) IN PA-CE FAC-TUS EST LO-CUS E-IUS

(f) IN PA-CE FAC-TUS EST LO-CUS E-IUS

(f) IN PA-CE FAC-TUS EST LO-CUS E-IUS

(f) IN PA-CE FAC-TUS EST LO-CUS E-IUS

EC-CE QUO-MO-DO MO-RI-TUR JU-STUS EC-CE QUO-MO-DO

\*TENORS: AD. LIB. INDIVIDUAL ALTERNATION  
OF SHARPLY ATTACKED VOWEL SOUNDS  
ON SUSTAINED PITCH.



\* SHORT STACCATO INDETERMINATE PITCHES (LOW TO HIGH) WITH SYLLABIC CHANGE AT MID-RANGE.

\*\*\* RD. LIB. HIGH AS POSSIBLE SUSTAINED INDIVIDUAL PITCH.

\*\*\*RD. LIB. INDIVIDUAL REPETITION OF LATIN PHRASE ON SUSTAINED INDETERMINATE PITCH  
WITHIN APPROX. NOTATIONAL BLOCK.

\*\*\*"FLARED" PITCH WAVER SOMEWHERE BETWEEN VIBRATO AND TRILL AT CONSTANTLY INCREASED RATE OF EFFECT.

\*\*\*\*\* "WIND NOISE" - SOTTO VOCE WHISTLE. DO NOT WHISTLE ACTUAL PITCH, BUT MAINTAIN "TOO LARGE" LIP OPENING THAT WILL ALLOW FOR RISING AND FALLING "BREATHY WHISTLE INFLECTION".







CR. 7" CR. 2" N (♩ = CR. 55) CR. 6" CR. 4"

Sop. S: "ET NEMO PERCIPIT CORDE..." (ff) SILENCE (ff) JU- STUS (ff) AH (fz) (ppp)

AL. A: "ECCE, QUOMODO MORITUR..." SILENCE (ff) JU- STUS (ff) AH (fz) (p)

TN. T: "VIRI JUSTI, TOLLUNTUR..." SILENCE (ff) JU- STUS (ff) AH (fz) (p)

BS. B: "ET NEMO CONSIDERAT..." SILENCE (ff) JU- STUS (ff) AH (fz) (p)

\* AD. LIB. AT INCREASING INDIVIDUAL TEMPI, REPETITIONS OF LATIN TEXT ON CRESC. TIL CUT-OFF.

AL. (p)

TN. (p)

BS. (p)

(♩ = CR. 96)

QUARTET (mf) A FA- CI- E IN- I- QUI- TA- TIS SUB- LA- TUS EST JUS- TUS. ET E- RIT IN PA- GE

**QUAR.**



